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*Record Supplement*

*for*

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NEW YORK 17, N. Y.



## ABBREVIATION INDEX

AL	Allegro (USA)	LON	London (England)
AS	L'Anthologie Sonore (France & USA)	LUM	Lumen (France)
BAM	Boîte à Musique (France)	MC	Musicraft (USA)
C	Columbia (USA & Europe)	MER	Mercury (USA)
CET	Cetra (Italy)	MW	Hargail (USA)
CH	Concert Hall (USA)	OL	L'Oiseau Lyre (France)
CLP	Columbia Long Playing (USA)	P	Parlophone (England)
CMM	Columbia Set (USA)	PAT	Pathé (France)
CMMV	Columbia Vinylite Set (USA)	PD	Polydor (Europe)
CMX	Columbia Two-Record Set (USA)	PIL	Pilotone (USA)
CRS	Collector's Record Shop (USA)	T	Telefunken (Europe)
CS	Cetra-Soria (USA)	TC	Technicord (USA)
D	Decca (USA)	U	Ultraphon (Czechoslovakia)
ED	Decca (England)	V	RCA Victor (USA)
G	His Master's Voice (Europe)	VDM	Victor automatic Set (USA)
GSC	Gramophone Shop Celebrities (USA)	VDV	Victor automatic- vinylite Set (USA)
INT	International (USA)	VM	Victor manual Set (USA)
IRCC	International Record Collectors Club (USA)	VMO	Victor manual-only Set (USA)
		VV	Victor manual- vinylite Set (USA)

(All other record makes listed are fully spelled out.)

### *The Gramophone Shop Record Supplement*

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# THE GRAMOPHONE SHOP, Inc.

18 EAST 48th STREET

NEW YORK 17, N. Y.



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*The World's Best Recorded Music*

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NEW YORK CITY



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Editors of THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED  
MUSIC. Sole American Representative of L'ANTHOLOGIE SONORE.

Vol. XII

*Record Supplement for March, 1949*

No. 3

**Auber:** Overtures. Boston "Pops" Orchestra conducted by Arthur Fiedler. Four 12" records in set VDM-1274; price complete with album \$6.00. [Also, VDV-26; \$9.00].

Daniel Auber (1782-1871) composed mainly for the opéra-comique. His many stage works are no longer presented today, but the overtures to several of these operas remain popular in the concert hall. Their style lies somewhere between the familiar overtures of Herold and the sophisticated glitter of the works of Offenbach. Although somewhat old-fashioned now, these overtures of Auber manage to retain quite a bit of appeal. Arthur Fiedler conducts these works in a most straightforward manner, without attempting to play up excessively either their charm or their lack of profundity. The recording is excellent.

Included in this set are the overtures to: *Masaniello*; *The Crown Diamonds*; *Fra Diavolo*; *The Bronze Horse*.

**Bach:** Four Duets—from *Clavierübung, Part 3*. Frank Pelleg (harpsichord). Two 10" vinylite records in set MW-HZ458; price complete with album \$3.68.

These four duets for keyboard instrument, here recorded in what is probably their original form, were first published in 1739. They are marvelous examples of Bach's contrapuntal style at its clearest and most transparent. Beautifully performed by Frank Pelleg, these little pieces have the feeling of perfectly etched miniatures. They were recorded in Tel-Aviv, Israel, and although the vinylite pressings are excellent, the harpsichord is slightly over-amplified.

The duets are: No. 1 in E minor, No. 2 in F major, No. 3 in G major, and No. 4 in A minor.

**Bax:** *Oliver Twist*—Music from the Cineguild film. Harriet Cohen (piano) and Philharmonia Orchestra conducted by Muir Mathieson. Two 12" imported records, C-DX1516/7; price, \$5.24. (Manual only).

These recordings of selected portions of Arnold Bax's music for the film, "*Oliver Twist*" were taken from the sound track. The sections of this suite are: *The Oliver Twist Theme*; *The Pickpocketing*; *The Chase*; *Fagin's Romp*; *Finale*. All of the sections are interesting and stand up very well away from the film. The performance, by England's top film conductor, Muir Mathieson is fine, and the recording excellent.

**Beethoven:** Sonata No. 3 in A major, Op. 69 for 'Cello and Piano. Pierre Fournier ('cello) and Artur Schnabel (piano). Three 12" records in set VDM-1231; price complete with album \$4.75.

The most popular of Beethoven's works for 'cello and piano, the A major 'Cello Sonata is music which is exuberantly happy. Here, the economy and immaculate craftsmanship of the later works is combined with the joyousness of the earlier works in perfect synthesis. If it is possible to speak of a "profoundly happy" piece of music, then this sonata is it. The scherzo contains some of Beethoven's most delightful humor, and the finale is a work of sheer gaiety. The three movements are marked: *Allegro ma non tanto*; *Scherzo*—*Allegro molto*; *Adagio cantabile*—*Allegro vivace*.

It is rare that a performance as fine as this is heard. Previous recordings by Pablo Casals with Otto Schulhoff (G-DB 1417/9—not available at present) and Emanuel Feuermann with Myra Hess (CMM-312) have many virtues, but neither of them possesses the wonderful combination of keen musical insight, remarkable phrasing and pure beauty of performance of the newer recording. Schnabel's performances of Beethoven are frequently models of artistry, while Pierre Fournier's playing leaves no doubt that he is one of the finest 'cellists. These records were originally made in the HMV studios and are beyond reproach; and if the domestic surfaces are not as perfect as those on the imported records, they are certainly more than adequate.



**Beethoven: Sonata No. 5 in F major, Op. 24 ("Spring") for Violin and Piano.** Jascha Heifetz (violin) with Emanuel Bay (piano). Two 12" records in set VDM-1283; price complete with album \$3.50.

Composed in 1801, this sonata falls into Beethoven's so-called middle period, the period during which he sought and discovered his own individual means of expression. Although not as profound as the A major 'Cello Sonata, it is a genial work, sunny in conception and lyric in its melodic line. The four movements are: Allegro; Adagio molto espressivo; Scherzo—Allegro molto; Rondo—Allegro ma non troppo.

Here is a performance which is immaculate, technically. The ensemble work between Heifetz and Bay is remarkable, and the quality of playing, very high. This is a set which should prove to be very popular for those who desire perfection of performance. But the real Beethoven lover will probably prefer the older recording by Jeno Lener and Louis Kentner (CMM-404). That performance is not quite as glib, but offers more breadth and understanding than the present recording. Heifetz adopts a slightly faster pace in the first movement, and because of this, some of the little subtleties of the movement are bypassed. Lener's playing of the slow movement is something to hear, while Heifetz's performance of this lovely Adagio is a little too sensuous. However, many will like the newer performance which has been very well recorded by Victor. There is a minimum of surface noise.

**Beethoven: Trio No. 5 in D major, Op. 70, No. 1 ("Ghost").** Busch-Serkin Trio: Adolf Busch (violin), Hermann Busch ('cello), Rudolf Serkin (piano). Three 12" records in set CMM-804; price complete with album \$4.75.

For a time, Beethoven toyed with the idea of making an operatic setting of Shakespeare's "Macbeth". His sketch books contain several rather ominous themes which were obviously intended for the opening scene. Although the project never reached fruition, the sketches formed the basis of the theme which is used in the slow movement of the Trio, Op. 70, No. 1. Because of the mysterious, somewhat sinister quality of this movement, this work has become known as the "Ghost" Trio. In contrast to the eerie mood of this second movement, the first and third movements are very forthright in their use of the major mode. The three movements are marked: Allegro vivace e con brio; Largo assai; Presto.

Two other recordings of this work are available at the present time: Yehudi Menuhin, Maurice Eisenberg, and Hephzibah Menuhin (VDM-370), and Elly Ney Trio (G-DB4587/90). Both of these recordings have many merits, but both of them show their age to a considerable extent. And while there are certain qualities in the Busch-

Serkin performance which are not perfect, such as Adolf Busch's rather saccharine tone and occasionally uncertain technique, there is much in this performance which is superior. Their choice of tempi is much better from an overall point of view. In addition, Serkin's tone and fine technique are admirable. The recording is definitely superior to the previous performances, although it is not entirely free from surface noise.

**Bloch: Quartet No. 2 (1946), (9 sides) & Night; (1 side).** Griller String Quartet. Sidney Griller (violin), Jack O'Brien (violin), Philip Burton (viola), Colin Hampton ('cello). Five 12" imported records in set ED-EDA-93; price complete with album \$11.55. (Automatic only).

Those who maintain that music must be immediately appealing in order to be considered great will disregard this quartet as being obtuse and esoteric. It is a modern work, but one whose aim lies, not in the immediate direction of modernity, but rather in a synthesis of romanticism and classicism. Bloch uses such old established forms as the scherzo, passacaglia, and fugue; but in spite of frequent use of sharp dissonances, the viewpoint is essentially romantic. It is a deeply personal, introspective, and penetrating work, which yields its beauty by degrees. The canvas which Bloch uses is a huge one—perhaps too large—but he has great things to say, and he says them with sincerity. The four movements of this work are marked: Moderato; Presto; Andante; Finale — Allegro molto.

Although a previous performance by the Stuyvesant String Quartet (INT-IM302) has many fine points, it is marred by a rather stringy recording. The Griller Quartet plays this work with admirable understanding and fine technique, and the English Decca recording is splendid.

**Brahms: Double Concerto in A minor, Op. 102, for Violin, 'Cello and Orchestra.** Georg Kulenkampff (violin), Enrico Mainardi ('cello) with Orchestra of the Suisse Romande, conducted by Carl Schuricht. Four 12" imported records in set ED-EDA-94; price complete with album \$9.45. (Automatic only).

This concerto, composed in 1887, is representative of Brahms' late style. Here the emphasis is not so much on the long, free-flowing lines, characteristic of the earlier works, as it is on terseness and wiry construction. In addition, there seems to be greater dramatic control in this later work. The boundless strength of the first symphony and moments of tenderness, found in the second, are now modified to some extent, but without loss of inspiration.



The older recording of this work by Jascha Heifetz and Emanuel Feuermann with the Philadelphia Orchestra conducted by Eugene Ormandy (VDM-815) was performed with supreme virtuosity and good taste. Nevertheless, it lacks some of the warmth which is essentially Brahmsian. The present performance of Enrico Mainardi and the late Georg Kulenkampff does not have that technical perfection found in the older recording, but the playing is very fine at all times. In addition, the performance seems to come closer to the real spirit of Brahms. The lines are broader and less rigid, the general tone quality more relaxed. Only in the Finale, which is marked *Vivace non troppo*, does this performance fail to be real Brahms. The main fault here is the tempo, taken at what might be termed an *Allegretto*. The choice between a technically perfect, if somewhat forced performance, and one which is less perfect technically but better attuned in spirit, is one which should be left to the listener.

This Swiss Decca recording is fine, although not quite up to the best English Decca releases.

Chopin: 9 Mazurkas. Maryla Jonas (piano). Three 12" records in set CMM-810; price complete with album \$4.75.

Included in this set are Mazurkas: No. 48 in F major, Op. 68, No. 3; No. 27 in E minor, Op. 41, No. 2; No. 29 in A flat major, Op. 41, No. 4; No. 50 in A minor ("Notre Temps"); No. 21 in C sharp minor, Op. 30, No. 4; No. 18 in C minor, Op. 30, No. 1; No. 16 in A flat major, Op. 24, No. 3; No. 35 in C minor, Op. 56, No. 3; G major, Op. Posth.

Maryla Jonas possesses a fine technique and genuine mastery of style. She is without a doubt one of the best interpreters of Chopin before the public today. Her playing of these works has less of the fluidity of the Rubinstein performances (VDM-625, 656, 691), but perhaps these Polish dances can take a more abrupt interpretation.

This Columbia recording is unfortunately a little on the metallic side as far as the piano tone is concerned, but the surfaces are quite good.

Copland: Sonata for Piano (1939-1941) (5 sides). & Bernstein: Seven Anniversaries: For Aaron Copland—For My Sister Shirley—In Memoriam: Alfred Eisner (1 side). Leonard Bernstein (piano). Three 12" records in set VDM-1278; price complete with album \$4.75.

Dedicated to the playwright, Clifford Odets, the Copland Piano Sonata was composed between 1939 and 1941. Largely serious in character, this work is divided into three movements: *Allegro; Vivace; Andante sostenuto*. The opening *Allegro* alternates between a sequence of rather stark, percussive chords and a section of lyrical questioning. The second movement resembles a rather whimsical scherzo. Many of the rhythmic characteristics of jazz can be found in this movement, but their treatment is never obvious. The concluding movement again takes up the mood of the first, but this time in a more reflective fashion. The questioning portions of the earlier movement seek and find their answer, and the work ends peacefully.

Those who know Copland only by such works as "El Salon México", "Rodeo", and "Appalachian Spring" will find something of a quite different nature in the Piano Sonata. Of an essentially programmatic nature, the earlier works usually hinged to some non-musical idea. And although frequently very entertaining when played in concert, they nevertheless belong to a different category than that of pure music. The Piano Sonata, however, is absolute music, and it stands up well.

Leonard Bernstein, whose own compositions bear stylistic resemblances to those of Copland, is perhaps the ideal interpreter of this music. His playing of this work is sympathetic and direct. Even in extremely dissonant, complex contrapuntal passages the secondary voices are always clear. The recording is one of the better recent Victor issues. An older version by Leo Smit (CH-A2) is available in a subscription series only.

Dvořák: Symphony No. 5 in E minor, Op. 95 ("From the New World"). Leopold Stokowski and his Symphony Orchestra. Five 12" records in set VDV-25; price complete with album \$11.00.

This is the thirteenth recording of this popular symphony to be listed in the current catalogues of the various foreign and domestic record companies; it is, in addition, the fourth electrical recording of this work which Stokowski has made. And were it not for the fact that the present version is one of the best of the thirteen, the advent of another recording would be regrettable. But this is about the most straightforward of the Stokowski versions. Granted that his conception of this work has always tended somewhat toward the lush side, he nevertheless does this symphony very well. This is a nicely-paced reading, interesting in detail as well as in the overall conception.

The recording is another example of the fine work which Victor has been doing lately, and the vinylite pressings are particularly fine.



**Finzi: Dies Natalis—Cantata for High Voice and Orchestra.** Joan Cross with Boyd Neel String Orchestra conducted by Boyd Neel. Three 12" imported records, ED-AK1645/7; price, \$6.30. (Automatic only).

Gerald Finzi was born in London in 1901. He studied music with Sir Edward Bairstow and, for a time, taught at the Royal Academy of Music. Like many other English composers, Finzi's music is, to some extent based on British folk songs. The influence of Sir Edward Elgar and Vaughan Williams is also apparent.

"Dies Natalis", published in 1939, is a cantata based on four poems by Thomas Traherne, with an orchestral introduction. The mood is philosophical and reflective, an expression of wonder at the miracle of life. Finzi's phrasing is frequently more orchestral in feeling, than it is vocal, but the melodic line nearly always clings to the meaning and character of the phrase. The sections of this work are: Intrada (for Strings only); Rhapsody; The Rapture; Wonder; The Salutation.

Although Joan Cross sings these songs well, her diction is frequently not as clear as it might be, and the difficult phrasing is not always smooth. The Boyd Neel String Orchestra provides a very fine accompaniment and the Decca recording is quite good.

**Gabrieli: Jubilate Deo (For 8 Voices).** Danish State Broadcasting Madrigal Choir conducted by Mogens Wöldike. One 12" imported record, C-DDX20; price, \$2.62.

Here is an important recording of a little known work by the sixteenth century Italian composer, Giovanni Gabrieli. Gabrieli is probably best remembered as the composer who first specified which instruments of an orchestra were to play particular parts. But in addition, he was important for many of his harmonic innovations, some of which sound amazingly modern to our ears today. His music has a freshness and appeal which has not been lost by the passing of three centuries.

The Danish State Broadcasting Madrigal Choir under the direction of Mogens Wöldike sings the "Jubilate Deo" with fine style. The counterpoint of the various voices, so important in music of this period, is always kept clear and beautifully integrated. Since a relatively small amount of really fine early music is available on records, it is a pleasure to have this little work performed so beautifully, and recorded with such pleasing fidelity.

**Grieg: Sonata No. 3 in C minor, Op. 45, for Violin and Piano.** Gunnar Knudsen (violin) and Robert Riefeling (piano). Three 12" imported records, G-DB11900/2; price, \$7.86. (Manual only).

Grieg's output of chamber music was very small—three violin sonatas, a cello sonata and two string quartets (the last was never completed). The reason for such a limited production lies in the fact that Grieg was essentially a lyrical composer, less interested in the larger structural forms. Nevertheless, his chamber music is true music for the salon, for Grieg's lyricism is well suited to the smaller aggregations of instruments. The Third Violin Sonata is perhaps the finest of the three. Although intimate, it is also dramatic. The lines are simple and clear, and the work as a whole is quite appealing.

Gunnar Knudsen has fine tone and ample technique for undertaking this work. The rapport between violin and piano is particularly fine, and the Norwegian HMV recording is more than adequate. This is the only recording of this work available at present.

**Handel: Concerto No. 9 in B flat major, Op. 7, No. 3, for Organ and Orchestra** (Arr. by Sir Henry J. Wood) George Thalben-Ball (organ) and Philharmonia Orchestra conducted by Walter Susskind (5 sides) & **Arne: Concerto No. 6 in B flat major—Allegro moderato** (Arr. by Thalben-Ball) George Thalben-Ball (organ) (1 side). Three 12" imported records G-C3814/6; price \$6.00. (Automatic, G-C7741/3).

Here is a splendid first recording of a Handel Organ Concerto as arranged by Sir Henry Wood. Started in 1741, this concerto was not completed until about ten years later. The four movements are marked: Allegro con spiritoso; Minuet; Andante larghetto; Allegro con anima.

In Sir Henry Wood's arrangement there is a strange, and not really unpleasing, combination of the rococo and the romantic. Just how much Sir Henry tampered with the original score would be difficult to say. Obviously the orchestration was expanded for use by an orchestra of the late nineteenth century, but in spite of this broadening of the original, there is still an amazing amount of transparency between organ and orchestra.

The recording is particularly stunning. Unlike most organ recordings, this one has delicacy when delicacy is required, and power when needed, without sacrifice to tone or the general resonance. The balance between organ and orchestra is splendid at all times. The surfaces are matchless.



**Haydn: Concerto No. 1 in C major for Violin and Orchestra.** Isaac Stern (violin) with String Orchestra; Alexander Zakin (harpsichord). Three 12" records in set CMM-799; price complete with album \$4.75.

For many years this fine concerto lay untouched by any of the recording companies. Then, during the war, French HMV issued a recording by Michele Auclair with the Orchestra de la Société des Concerts du Conservatoire, conducted by Jacques Thibaud (G-W1579/80). A second recording by Simon Goldberg with the Philharmonia Orchestra conducted by Walter Susskind (P-AP60) appeared in August of last year, and was followed about two months later by a third recording by Stefi Geyer and the Collegium Musicum of Zürich conducted by Paul Sacher (as yet not available in this country). And while this concerto is particularly gratifying Haydn, it seems a pity to have this work recorded so frequently when there are eight other Haydn violin concertos which have never been recorded.

While satisfactory in many ways, the Auclair recording is played glibly and in quite a rush. Goldberg's performance is splendid, but the accompanying orchestra is perhaps a little too over-rich. And while the latter performance seemed perfect when it was first released, it does not come up to the present performance. Stern's tone quality is clean and warm, without being sentimental; his phrasing and dynamics have a really miraculous polish; and his conception is as beautiful in detail as it is in generalities. In addition, the accompanying orchestra is clear and well proportioned, with none of the overlush quality which sometimes finds its way into the work of the Philharmonia Orchestra. The use of the harpsichord is never obtrusive; neither is it entirely obscured by the strings.

This particular Columbia set has the balance, tone and range which are the equal of many of the finest imported records. The surfaces are particularly fine.

**Kabalevsky: Sonata No. 3, Op. 46.** Vladimir Horowitz (piano). Two 12" records in set VDM-1282; price complete with album \$3.50.

If not always very profound, the Third Piano Sonata of Kabalevsky is an appealing work. Aside from being a very effective display piece for the piano, there are dramatic contrasts between huge climaxes and quiet, lyrical sections. Although there are moments which sound strikingly like Shostakovich or Prokofiev, there are also moments of great originality. The slow movement is particularly pleasant, and the concluding movement is delightfully witty. The three sections are marked: Allegro con moto; Andante cantabile; Allegro giocoso.

This is the sort of music which Horowitz does particularly well. Technically brilliant, there are no great difficulties in regard to interpretation. The piano tone in the louder sections tends to be somewhat harsh and overamplified. The Victor recording is good, but the surfaces are not as fine as some of those which this company has recently released.

**Mascagni: Cavalleria Rusticana** — Complete recording. Soloists, Chorus and Orchestra of La Scala, Milan, conducted by Pietro Mascagni. Eleven 12" records in set VDM-1139; price complete with album \$14.75.

Originally available on imported pressings, this set is now made available domestically. (Reviewed, October, 1947).

The cast is as follows:

Turiddu .....	Beniamino Gigli (T)
Santuzza .....	Lina Bruna Rasa (S)
Alfio .....	Gino Bechi (B)
Lola .....	Maria Marcucci (S)
Mamma Lucia....	Giulietta Simionato (C)

**Mozart: Sonata No. 12 in F major, K. 332 & Bach-Busoni: Chorale Prelude—Nun komm' der heiden Heiland.** Vladimir Horowitz (piano). Two 12" records in set VDM-1284; price complete with album \$3.50.

Two previous recordings of this work as available at the present time: Eileen Joyce (C-DX-1034/5) and Robert Casadesus (in CMM-433, with Mozart Sonata No. 17 in D major, K. 576). Miss Joyce displays a nice tone quality, ample technique, and benefits by one of the finest of the English Columbia recordings, but does not come as close to Mozart as does Casadesus. On the other hand, while Casadesus captures all of the nuance and symmetry of this sonata, the recording is unsatisfactory.

Except for some of the climaxes, Horowitz gives a nicely proportioned reading of this work. The louder passages tend to be a little over-powerful, but this is essentially a minor point. The crystal clarity of Horowitz's technique has much to recommend it. While not quite up to the imported Columbia recording, the Victor presentation is far superior to the domestic Columbia. All considered, then, the present recording is probably the best of the available versions.



**Mozart: Symphony No. 39 in E flat major, K. 543.** Cleveland Orchestra conducted by George Szell. Three 12" records in set CMM-801; price complete with album \$4.75. (Also: CLP-ML4109, with: **Haydn: Symphony No. 88 in G major [B. & H. No. 13].** Philadelphia Orchestra conducted by Eugene Ormandy. Price, \$4.85).

The story of the speed with which the last three symphonies of Mozart were composed is as well known as the story of the financial troubles that dogged his life. And although his finances were at about their worst in the year which saw the completion of the E flat major Symphony, none of these worries are reflected in this music. Here classical clarity, keen humor and a fine sense of economy of ideas unite in a work of perfection.

Of the previous recordings of this work, two in particular are especially noteworthy: the one by the B. B. C. Symphony Orchestra, conducted by Bruno Walter (VDM-258), and the one by the London Philharmonic Orchestra conducted by Sir Thomas Beecham (CMM-456). The Walter version is marked by a lightness and delicious phrasing which are particularly pleasing—the interpretation is almost French in its clear delineation of the musical line. The Beecham set, on the other hand, is drawn in bolder strokes, with a lesser degree of the buoyancy which carries the Walter version along. George Szell's reading of this symphony lies somewhere between those of Beecham and Walter. All three versions are acceptable as valid interpretations; the choice must lie with the listener.

Although both of the earlier versions were made a good many years ago, they manage to stand up fairly well. But they cannot match the really fine recording of the new Columbia set. With the exception of a slightly poor balance between bass and treble, this recording is excellent. The surfaces are very good.

**Roig: Cecilia Valdez—Excerpts (Sung in Spanish).**

Martha Perez (soprano), Ruth Fernandez (Afro-Cuban singer), Aida Pujol (mezzo-soprano), Francisco Naya (tenor), with Chorus and Orchestra conducted by Gonzalo Roig. Four 12" records in set CS-115; price complete with album and descriptive notes \$8.36. (Automatic only).

This pleasant Cuban musical comedy was composed in 1932, and has had 500 performances in Cuba alone, as well as numerous presentations elsewhere. This set contains several excerpts from the operetta, all well performed and beautifully recorded.

**Scarlatti—Tommasini: The Good Humoured Ladies—Ballet Suite.** London Symphony Orchestra conducted by Malcolm Sargent. Two 12" imported records in set ED-EDA-92; price complete with album \$5.25. (Automatic only).

"Good Humoured Ladies" was commissioned by Serge Diaghilev for presentation by his company. The ballet was arranged by Vincenzo Tommasini from several of the harpsichord sonatas of Domenico Scarlatti, and first produced in Rome with choreography by Leonide Massine, in April of 1917. Based on a comedy by Goldoni, the ballet scintillates with charm and humor. Tommasini's arrangement is an example of perfect taste in transcription. The sonatas used in the recorded versions of this ballet are: L. 388; L. 361; L. 33; L. 209; L. 499; L. 463; L. 385.

This delightfull ballet suite has previously been recorded by the London Philharmonic Orchestra conducted by Eugene Goossens (VMO-512). Although somewhat uneven in places, this older recording captured more of the infectious humor of the score than does the present performance; Malcolm Sargent emphasizes the grace and transparency of the music and produces splendid balance and control. In addition, the present recording is superior to the older one.

**Schubert: Quartet No. 14 in D minor, ("Death and the Maiden").** Fine Arts Quartet of the American Broadcasting Company. Four 12" records in set MER-DM14; price complete with album \$6.53. (Automatic only).

Schubert's instrumental works are usually considered less important than his tremendously popular output of songs. To some extent, this neglect is not without reason, for many of his works in other forms are essentially extended songs, rather than purely instrumental works. There are, however, a few notable exceptions, one being the present work. The Quartet No. 14 in D minor is an extremely well-knit work, pervaded by a strong strain of seriousness, and at times reminiscent of Beethoven. In this last respect it is a companion piece to the "Great" C major Symphony. The title for this quartet is taken from Schubert's song, "Der Tod und das Mädchen", which is used as the basis for a theme and variations in the second movement. The four movements of this work are: Allegro; Andante con moto; Allegro molto; Presto.



The members of the Fine Arts Quartet are: Leonard Sorkin (violin), Joseph Stepansky (violin), Sheppard Lehnhoff (viola), George Sopkin ('cello). They offer a lean, forceful performance of this work. There is tremendous drive here, but it seems to me that there might be more contrast in some of the sections. In this last respect, the performance by the Philharmonia String Quartet (C-DX1089/92) seems superior. However, the present performance has much to recommend it, and with the exception of a certain amount of surface noise, the recording is surprisingly good.

Schumann: *Frauenliebe und Leben*, Op. 42 (5 sides) & *Der Himmel hat eine Thräne geweint*, Op. 37, No. 1 & *O ihr Herren*, Op. 37, No. 3 (1 side). Astra Desmond (contralto in German) with Phyllis Spurr (piano). Three 12" imported records, ED-K1566/8; price \$6.10. (Manual only)

One of the amazing qualities of music is the number of different, though equally valid interpretations which a given work may receive. This is particularly true in the field of 19th century lieder, where the emphasis is upon the romantic and the personal. The various recordings of this work will bear out the truth of this fact.

The recording by Helen Traubel with Conrad V. Bos (VM-737) is well sung, but fails to display very much imagination or subtlety in interpretation. Lotte Lehmann's recording with Bruno Walter (CMM-539) gives the romantic poetry all of the warmth and deeply human qualities which it contains. Thus, in a sense, it might be said that Traubel is concerned only with the music, while Lehmann emphasizes the dramatic mood of the words. Astra Desmond's conception of this work lies somewhere between these two. Although restrained to a degree, all of the meaning of the texts comes through without destroying the melodic line for an effect.

In regard to voices, Miss Traubel's voice does not seem particularly well suited to lieder. Both Lehmann and Desmond have voices which are ideal for lieder. And although Lehmann's voice is not what it once was, she does not betray the qualities of breathiness and loss of vocal control which have marked some of her more recent recordings. Astra Desmond has a beautiful contralto voice which she uses to perfection in these songs.

The most unfortunate thing about the Lehmann set is the very poor recording. The Traubel version fares somewhat better, but neither of them can compare with these new Decca recordings which are splendid.

Strauss: *Der Rosenkavalier*—First Suite of Waltzes, Op. 59. London Philharmonic Orchestra conducted by Karl Rankl. Two 12" imported records in set ED-EDA99; price complete with album \$5.25. (Automatic only).

There have been many different arrangements of the music from "Der Rosenkavalier", some using only the waltzes, and others containing music from different sections of the opera. Credit for the present arrangement is not made on these records or in the album notes, but I would suspect that the composer himself might have made this presentation. It is a skillful piece of work, covering much of the more important material of the opera, frequently setting the ideas in slightly different harmonic versions, or combining two or more themes contrapuntally.

Karl Rankl brings all of the richness and lilting Viennese qualities of the score to light and the English Decca recording is sumptuous.

Stravinsky: *Concerto for Two Pianos* (5 sides) & Mozart: *Andante and Variations*, K. 501 for One Piano—Four Hands (1 side). Vera Appleton and Michael Field (pianos). Three 12" records in set VOX-634; price complete with album \$4.75. (Automatic only).

Composed in 1935, this *Concerto for Two Pianos* was first performed in that year by Igor Stravinsky and his son Sviatoslav. It differs from the usual concerto in respect to the fact that there is no orchestral accompaniment and none of the usual cadenzas. The pianos are used in such a way as to draw attention to their natural percussive tonal quality. Although written during Stravinsky's so-called "neo-classic" period, this concerto is by no means dry or purely formal music. The four movements of this work are: *Con moto*; *Notturmo*; *Quattro variazioni*; *Preludio e fuga*.

Appleton and Field prove to be very accomplished pianists who possess a remarkable sympathy for this music. Their playing is always clean and well proportioned; even in the fugue the various voices are always transparent. The VOX recording is just about the best which this company has issued. This is the first recording of either the Stravinsky or the Mozart.

Svendsen: *Carnaval in Paris*, Op. 9 & Nielsen: *Maskarade—Overture*. Danish State Radio Orchestra conducted by Nicolai Malko. Two 12" imported records, G-Z295/6; price \$4.00 (Manual only).



Johan Svendsen (1840-1911) composed songs, symphonies, concertos and chamber music, but today he is best remembered for his delightful musical picture of a Parisian carnival. While this music is as witty and sophisticated as Offenbach, it is never quite as obvious. There are wonderful touches of Tchaikovsky, Wagner and Berlioz here, but the general texture is always on the light side. Nicolai Malko leads the Danish State Radio Orchestra in a performance which has dash and spontaneity. The recording is Danish HMV, which is to say that it's the best recording and surfaces available anywhere.

Two earlier recordings of this work are no longer listed in the catalogs.

**Tchaikovsky: Eugene Onegin (Act 1) — Tatiana's Letter Scene.** Ljuba Welitsch (soprano, in German) with the Philharmonia Orchestra conducted by Walter Susskind. Two 12" imported records, C-LX1108/9; \$5.24. (Manual only).

The spectacular debut which Ljuba Welitsch made at the Metropolitan Opera House on February 4 of this year brought ecstatic praise from the press. She possesses a voice which is full and resonant, with just enough edge to assure clarity. One hearing of these records will attest not only to the greatness of her voice, but to the exceptional artistry which is hers. She sings the complete Letter Scene to perfection. Here is genuine musical intelligence at work with a voice of great beauty. Since both performance and recording are of the highest quality, these are records which will be treasured for many years to come.

**Tchaikovsky: Francesca da Rimini, Op. 32 (Fantasia for Orchestra) & Sibelius: Maiden with the Roses (from Swanwhite, Op. 54.)** Philharmonic-Symphony Orchestra of New York conducted by Leopold Stokowski. Three 12" records in set CMM-806; price complete with album \$4.75. (Also: CLP-ML4071; with, Khachaturian: Masquerade Suite; price \$4.85)

A popular concept which recurs throughout all of the arts, is the contrast between good and evil, the beautiful and the ugly. In music, this contrast was best realized in the romantic works of the nineteenth century. The legend of Faust which has inspired so many poems, plays, operas, symphonies and paintings is based on the conflict between the innocence of Marguerite and the demonic qualities of Mephistopheles. Nowhere in music has the sinister, almost neurotic qualities of the fire and brimstone technique been so perfectly portrayed as in Berlioz' "Symphonie Fantastique". Even such a non-programmatic work as the Third Symphony of Saint-Saens is based on this conflict.

Tchaikovsky's contributions include the " Manfred" Symphony, the "Hamlet" Overture and the popular "Romeo and Juliet" Overture-Fantasy. But perhaps his most vivid example is the orchestral fantasy, "Francesca da Rimini", based on the Fifth Canto of Dantes "Inferno". Here the contrast is between the innocent love of Francesca and Paolo, and the fires and furies of the second circle of Hell. As program music, "Francesca da Rimini" is extremely effective; the wind which drive the lovers through Hades is about as realistic sounding as an orchestra can make it. And since Stokowski is a master at making an orchestra do his bidding, he manages to achieve some hair-raising climaxes in the opening and concluding portions without overstepping the bounds of the score. The recording is another of Columbia's fine recent releases. Probably the best version available.

**Tchaikovsky: Symphony No. 3 in D major, Op. 29 ("Polish").** Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Five 12" records in set VDM-1279; price complete with album \$7.25.

The Third Symphony of Tchaikovsky was composed in 1875 at about the same time as the ballet, "Swan Lake". This is perhaps significant, since the present work is in many ways closer in character to the ballet than it is to the symphony. Tchaikovsky's subtle interweaving of various rhythmic patterns almost immediately suggests music which is dance-like, rather than purely symphonic. Although it would be impossible to say that this symphony is a great piece of music, it is nevertheless music which possesses great vitality, color and a wealth of lovely melodies. The five movements of this symphony are: Moderato assai — Allegro brillante; Alla tedesca — Allegro moderato e semplice; Andante elegiaco; Scherzo — Allegro vivo; Finale — Allegro con fuoco (Tempo di polacca).

Although there have been two reasonably recent recordings of this work, the present performance is by far the best. The earlier recording by Hans Kindler and the National Symphony Orchestra (VDM-747) tended to overemphasize certain portions of the work, while the recording which was made by the London Philharmonic Orchestra conducted by Gregor Fitelberg (D-AK-1479/83) is marked by too much freedom of tempi and occasional poor balance.

In the present performance, there might have been a little more tension in the development section of the first movement, but aside from this rather slight criticism this set is very praiseworthy. The recording is splendid.



**Verdi: Aida—Complete recording.** Soloists, Chorus, and Orchestra of the Rome Opera House conducted by Tullio Serafin. Twenty 12" records in sets VDM-1174 and VDM-1175; price complete with libretto and albums \$27.00.

The cast includes:

Aida ..... Maria Caniglia (S)  
 Amneris ..... Ebe Stignani (MS)  
 Radamès ..... Beniamino Gigli (T)  
 Amonasro ..... Gino Bechi (B)  
 Ramphis ..... Tancredi Pasero (Bs)  
 The King ..... Italo Tajo (Bs)  
 A Messenger ..... Adelio Zagonara (T)  
 A Priestess ..... Maria Huder (S)

This performance which was originally reviewed from the imported pressings in the October, 1948 issue of the RECORD SUPPLEMENT is now available on domestic surfaces.

**Verdi: La Forza del Destino—"Complete" recording.** Soloists, EIAR Chorus and Orchestra conducted by Gino Marinuzzi (35 sides) & I Lombardi alla Prima Crociata—O signore che dal tetto natio. EIAR Chorus and Orchestra only (1 side). Eighteen 12" records in set CS-102; price complete with albums and libretto \$35.12. (Available in automatic sequence only).

This recording was reviewed in the July, 1947 issue of the RECORD SUPPLEMENT from the imported pressings; now available on domestic surfaces in automatic sequence.

The cast is as follows:

Leonora ..... Maria Caniglia (S)  
 Don Alvaro ..... Galliano Masini (T)  
 Don Carlo ..... Carlo Tagliabue (B)  
 Preziosilla ..... Ebe Stignani (MS)  
 Padre Guardiano .... Tancredi Pasero (Bs)  
 Fra Melitone ..... Saturno Meletti (T)

**Weber: Der Freischütz (Act 2)—Wie nahte mir der Schlummer (Recit.) & Leise, leise, fromme Weise (Aria).** Ljuba Welitsch (soprano, in German) and Philharmonia Orchestra conducted by Walter Susskind. One 12" record, No. C-72777D; price, \$1.25. (Also, CLP-3-102; \$.95) (Also, C-LX1090; \$2.62).

Everything which has been said about Welitsch's performance of the Tchaikovsky aria from Eugene Onegin may be said about this recording. Although her interpretation of this aria differs considerably from that of Tiana Lemnitz (unavailable at present), she is completely convincing and thoroughly exciting. Once again, this is a record which must be heard.

The recording is splendid, but the domestic surfaces are not on a par with the English.

It might be noted that both domestic and imported labels omit the title of the aria.

## COLLECTIONS

**Arias for Baritone and Bass from Famous Russian Operas.** Feodor Chaliapin (bass), M. Mikhailov (bass), Shara-Talian (baritone), A. Pirogov (bass), P. Zhuravlenko (baritone), with the Bolshoi Theatre State Orchestra conducted by M. Maluntsev, and the Leningrad Kirov State Opera Theatre Orchestra conducted by V. Khaikin. Three 12" records in set VOX-655; price complete with album \$7.00.

Contents: Borodin: Prince Igor — Khan Konchak's Aria (How Goes it Prince) (M. Mikhailov); Rimsky-Korsakov: Sadko—Song of the Rich Guest (Chaliapin); Mussorgsky: Boris Godunov—Monologue of Boris (I Have Attained the Highest Power) (part only) (A. Pirogov); Boris Godunov —Warlam's Song (P. Zhuravlenko); Tchaikovsky: Iolanthe—King Rene's Aria (Who Can Compare) (A. Pirogov); Pique-Dame—Yeletsky's Aria (When You Choose Me for Your Husband) (Shara-Talian).

Although some of these recordings have been available previously, many are unobtainable at the present time. They are all very well sung in Russian, and the recordings and surfaces are surprisingly good. The Chaliapin recording stands up amazingly well. It is apparently an earlier performance than the 1928 HMV version (now unavailable).

**French Organ Music.** E. Power Biggs (organ).

Five 12" records in set CMM-802; price complete with album \$7.25.

Included in this set are: Widor: Toccata (from Symphony No. 5, Op. 42, No. 5); Widor: Marche Pontificale (from Symphony No. 1); Gigout: Grand Choeur Dialogue; Boëllmann: Suite Gothique, Op. 25; Dupré: Antiphon II from The Common of Feasts of The Blessed Virgin Mary, Op. 18, No. 13; Alain: Litanies; Vierne: Finale (from Symphony No. 1, Op. 14).

The works by Gigout, Dupré and Alain are recorded here for the first time. And although all of the other selections have been recorded previously, only the Widor Toccata and two of the selections from the Suite Gothique by Boëllmann are still listed in the catalogues. E. Power Biggs performs these works with his usual excellence. Columbia's recording captures more of the sheer power of the sound than most of the earlier domestic recordings of organ music. And, although the overall effect is not as perfect as that produced by the best European recordings, it is quite fine. Those who like this music will not go wrong on either performance or recording.



**Jussi Björling Singing Favorite Operatic Arias.**

Jussi Björling (tenor) with orchestra conducted by Nils Grevillius. Three 12" records in set VMO-1275; price complete with album \$4.75.

Contents: Puccini: *La Bohème* — *Che gelida manina*; Verdi: *Aida* — *Celeste Aida*; Bizet: *Carmen* — *La fleur que tu m'avais jetée*; Mascagni: *Cavalleria Rusticana* — *Addio alla madre*; Flotow: *Marta* — *M'appari*; Gounod: *Faust* — *Salut, demeure*.

Some of Björling's most popular operatic selections collected in one album. Previously available singly, some of these discs have been recoupled in this set.

**David Oistrakh Plays Violin Favorites.** David Oistrakh (violin) and Abram Makarov (piano). Two 12" records in set MER-DM27; price complete with album \$3.94.

Contents: Chopin: *Nocturne in E flat, Op. 9, No. 2*, arr. Sarasate; Prokofiev: *Melodie, Op. 35a, No. 3*; Scriabin: *Nocturne in F sharp minor, Op. 5, No. 1*, arr. Mogleivsky; Tartini: *Variations on a Theme of Corelli*, arr. Kreisler.

With these rather casual selections, David Oistrakh demonstrates that he is one of the very finest violinists of our day. Remarkable technique, fine tone and sure musicianship are all evident; the recording, aside from a slight tendency toward shrillness, is fine.

**KISS ME, KATE**

**Porter: Kiss Me, Kate**—Selections from the Musical Comedy. Alfred Drake, Patricia Morison, Lisa Kirk, Harold Lang, and other members of the original Broadway cast, with chorus and orchestra conducted by Pembroke Davenport. Six 12" records in set C-C200; price complete with album \$7.00. (Automatic only) (Also, CLP-ML4140; price \$4.85).

Contents: *Overture*; *Another Op'nin', Another Show*; *Why Can't You Behave*; *Wunderbar*; *So in Love*; *We Open in Venice*; *Tom Dick or Harry*; *I've Come to Wive it Wealthily in Padua*; *Were Thine That Special Face*; *Too Darn Hot*; *Where is the Life That Late I Led?*; *Always True to You (in my fashion)*; *Bianca*; *Brush up your Shakespeare*; *I am Ashamed that Women are so Simple*; *Finale*.

The biggest hit of the 1948-49 New York theatrical season, Cole Porter's musical comedy, "Kiss Me, Kate", receives an excellent recording by Columbia. These new Porter tunes have all of the delight, both innocent and not-so-innocent, that was to be found in such shows as "Anything Goes", "Fifty Million Frenchmen", "Leave It To Me" and "Dubarry Was a Lady". The singing is generally very fine, and Robert Russell Bennett's orchestrations are both lavish and tasteful.

**HISTORICAL RECORDS**

The following 10" unbreakable CRS records are priced at \$2.10:

**CRS-67: Lilli Lehmann: Bellini: *Norma*—*Ahl rispetti* (with Hedwig Helbig) & *Casta diva*. (Recorded 1907).**

**CRS-68: Lilli Lehmann: Verdi: *La Traviata* — *Ah fors' è lui* & *Sempre libera*. (Recorded 1907) (Note: An earlier recording is available on IRCC-3024; \$1.75).**

**CRS-69: Lilli Lehmann: Wagner: *Die Walküre*—*Du bist der Lenz* & *Handel: Josua*—*O hatt ich Jubal's Harf*. (Recorded 1907).**

**CRS-70: Lilli Lehmann: Mozart: *Le Nozze di Figaro* —*Porgi amor* & Meyerbeer: *Les Huguenots*—*O bean pays*, (both sung in German). (Recorded 1907).**

The following 12" IRCC records are priced at \$2.25:

**IRCC-3038: Riccardo Martin: Mascagni: *Cavalleria Rusticana*—*Siciliana* & Verdi: *Il Trovatore* —*Ahl si ben mio*. (Recorded 1909).**

**IRCC-3043: Selma Kurz: Verdi: *Rigoletto*—*Caro nome* & Donizetti: *Lucia di Lammermoor* — *Ardon gl'incense*. (Recorded 1910).**

**IRCC-3044: Frieda Hempel: Donizetti: *La Figlia del Reggimento*—*Evviva la Francia*. (Recorded 1918) & Cécile Merguier: *Massé: Galathée*—*Sa couleur est blonde et vermeille* & Gounod: *Mireille*—*Mon coeur ne peut changer!* (Recorded about 1905).**

**IRCC-3405: Marie Delna: Donizetti: *La Favorita*—*O mio Fernando* & Eleanora de Cisneros: Bizet: *Carmen*—*All' udir del sistro il suon*. (Both recorded about 1910).**

The following 10" IRCC records are priced at \$1.75:

**IRCC-3049: Maurice Renaud: Reyer: *Sigurd*—*Et toi, Fréia* & Jean Lassalle: Berlioz: *La Damnation de Faust*—*Voici des roses*.**

**IRCC-3050: Marguerite Carré: Leroux: *La Reine Fiammette*—*Tu sais*,—*Je ne suis plus reine* (Accompanied by the composer, Xavier Leroux) (Recorded 1904) & Edmond Clement: Boieldieu: *La Dame Blanche*—*Ahl quel plaisir d'être soldat*. (Recorded 1905).**

We are still able to supply a limited quantity of the following record:

**G-DM126: Enrico Caruso: Verdi: *I Lombardi* — *Qual voluttà trascorrere* (with Frances Alda and Marcel Journet) & *Saint-Saëns: Samson et Dalila*—*Je viens célébrer la victoire* (with Louise Homer and Marcel Journet). Price, \$4.50.**



## RECENT SINGLES

## (DOMESTIC AND IMPORTED)

**Bach:** Wir glauben all' an einen Gott, Schöpfer (Peters Vol. VII, No. 60) (The "Giant" Fugue) (Arr. Vaughan Williams and Arnold Foster) & Air from Suite in D major. Boyd Neel String Orchestra conducted by Boyd Neel. 10" imported record, No. ED-M625; \$1.05.

**Bishop:** Lo! Here the Gentle Lark (Arr. Frank La Forge) & Dell' Acqua: Vilanelle. Lily Pens (soprano in English & French) with Orchestra conducted by Andre Kostelanetz. 12" record, No. C-72752D; \$1.25.

**Chopin:** Etude in E major, Op. 10, No. 3 & Etude in F major, Op. 25, No. 3 & Etude in G flat, Op. 10, No. 5 ("Black Keys"). Byron Janis (piano). 12" record, No. V-12-0431; \$1.31.

**Clarke:** The Blind Ploughman & Huhn: Invictus. Robert Merrill (baritone) with Leila Edwards (piano). 10" record, No. V-10-1462; \$1.05.

**Copland:** Billy, the Kid—Prairie Night, and Celebration Dance. Philharmonic-Symphony Orchestra of New York conducted by Leopold Stokowski. 10" record, No. C-19011D; \$1.00.

**Debussy:** La plus que lente & Danse. Walter Gieseking (piano). 12" imported record, No. C-LX1146; \$2.62.

**Flegier:** Le Cor (The Horn) & Holmes: Au Pays (To My Country). Ezio Pinza (bass in French) with Columbia Opera Orchestra conducted by Wilfred Felleter. 12" record, No. C-72751D; \$1.25.

**Granados:** Andaluza & Marescott: Fantásque. Arturo Benedetti Michelangeli (piano). 12" record, No. V-12-0736; \$1.31.

**Hawthorne:** Whispering Hope & Monk: Abide with Me. Eleanor Steber (soprano) and Margaret Harshaw (contralto) with Russ Case and his Orchestra. 10" record, No. V-10-1463; \$1.05.

**Haydn:** Divertimento (Transcribed by Piatigorsky). William Primrose (violinist) with David Stimer (piano). 12" record, No. V-12-0689; \$1.31.

**Mozart:** Mass in C minor, K. 427 — Et Incarnatus est, Erna Berger (soprano in Latin) with Philharmonia Orchestra conducted by Joseph Krippes. 12" record, No. V-12-0692; \$1.31.

**Nielsen:** Andante Lamentoso. Danish State Radio Symphony Orchestra conducted by Launy Grøndahl & Hartmann: Funeral March for Bertel Thorwaldsen. Palle Alsfieldt (organ) with Brass Choir conducted by Launy Grøndahl. 12" imported record, No. G-Z294; \$2.00.

**Poulenc:** Metamorphoses: Reine des mouettes; C'est ainsi que tu es; Paganini & Le Bestiaire: Le Dromadaire; La Chevre du Tibet; La Sauterelle; Le Dauphin; L'Ecrivisse; La Carpe. Pierre Bernac (baritone in French) with Francis Poulenc (piano). 12" record, No. V-12-0426; \$1.31.

**Rachmaninoff:** The Lilacs, Op. 21, No. 5 & Before My Window, Op. 26, No. 10 & Quilter: To Daisies. Isobel Baillie (soprano in English) and Gerald Moore (piano). 10" imported record, No. C-DB2303; \$1.85.

**Ravel:** Tzigane. Zino Francescatti (violin) with Arthur Balsam (piano). 12" record, No. C-72771D; \$1.25. (Also CLP-3-114; \$.95).

**Schumann:** Vogel als Prophet (The Prophet Bird), Op. 82, No. 7 & Purcell: Minuet, Alfred Cortot (piano). 10" imported record, No. G-DA1901; \$2.00.

**Strauss:** The Emperor Waltz. Erna Sack (soprano, in German) with Berlin Philharmonic Orchestra conducted by Rolf Schroder. 12" record, No. MER-DM32; \$1.31.

**Strauss:** Morgen, Op. 27, No. 4 & Befreit, Op. 39, No. 4. Marian Anderson (contralto in German) with Franz Rupp (piano). 12" record, No. V-12-0734; \$1.31.

**Stravinsky:** Second Suite — March, Valse, Polka and Galopp. Danish State Radio Symphony Orchestra conducted by Nicolai Malko. 12" imported record, No. G-Z297; \$2.00.

**Tchaikovsky:** Valse Sentimentale, Op. 51, No. 6 (Arr. Grunes); François Schubert: The Bee; Stravinsky: Pastorale; Hubay: The Zephyr. Joseph Szigeti (violin) and Harry Kaufman (piano). 12" record, No. C-72734D; \$1.25.



## RECENT OPERATIC SINGLES

**Bizet: Carmen**—Parle-moi de ma mère. Florence Quarataro (soprano), Ramon Vinay (tenor) with RCA Victor Orchestra conducted by Jean Faul Morel. 12" record, No. V-12-0687; \$1.31.

**Charpentier: Louise**—Depuis le jour & **Bizet: Carmen**—Je dis que rien ne m'épouvante. Eleanor Steber (soprano) with Philharmonia Orchestra conducted by Walter Susskind. 12" record, No. V-12-0690; \$1.31.

**Donizetti: L'Elisir d'amore**—Quant'è bella, quant'è cara & **Mascagni: Cavalleria Rusticana**—Lola ch'hai di latti. Costanzo Gero (tenor) with orchestra and harp. 10" imported record, No. CET-T17041; \$2.10.

**Giordano: Andrea Chénier**—Nemico della patria & **Verdi: Don Carlos**—O Carlo, ascolta. Paolo Silveri (baritone) with Royal Opera House Orchestra, Covent Garden conducted by Karl Rankl. 12" imported record, No. C-DX1521; \$2.62.

**Glinka: A Life for the Czar**—Mazurka & **Shostakovich: The Age of Gold**—Polka & **Rimsky-Korsakov: The Flight of the Bumble Bee**. New York Philharmonic-Symphony Orchestra conducted by Efrem Kurtz. 12" record, No. C-12937D; \$1.25.

**Massenet: La Vierge**—Le Dernier Sommeil de la Vierge & **Mendelssohn: Octet in E flat major, Op. 20**—Scherzo in G minor. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 12" record, No. V-12-0688; \$1.31.

**Mozart: Don Giovanni**—Il mio tesoro & **Dalla sua pace la mia dipende**. Costanzo Gero (tenor) with Italian Radio Orchestra conducted by A. Basile. 10" imported record, No. CET-T17045; \$2.10.

**Mozart: Le Nozze di Figaro**—Giunse alfin il momento (Recit.) & **Dehl vieni, non tardar** (Aria) & **Die Zauberflöte**—Ach, ich fühl's. Irmgard Seefried (soprano in Italian and German) with Vienna Philharmonic Orchestra and Philharmonia Orchestra conducted by Josef Krips. 12" imported record, No. C-LX1145; \$2.62.

**Mozart: Le Nozze di Figaro**—Giunse alfin il momento (Recit.) & **Dehl vieni, non tardar** (Aria) & **Donizetti: Don Pasquale**—Quel guardo il cavaliere (Recit.) & **So anch' io la virtù magica** (Aria). Licia Albanese (soprano in Italian) with RCA Victor Orchestra conducted by D. Marzollo. 12" record, No. V-12-0733; \$1.31.

**Puccini: Madam Butterfly**—Love Duet—Ahl Love Me a Little. (Sung in English). James Johnston (tenor) and Joyce Gartside (soprano) with Royal Opera House Orchestra conducted by Lawrence Collingwood. 12" imported record, No. C-DX1376; \$2.62.

**Rossini: Il Barbiere di Siviglia**—Se il mio nome & **Donizetti: Don Pasquale**—Sogno soave e casto. Costanzo Gero (tenor) with orchestra conducted by C. Gallino. 10" imported record, No. CET-T17039; \$2.10.

**Strauss-Benatzky: Casanova**—Nun's Chorus. Anni Frind (soprano) with Chorus and Orchestra & **Chabrier: Habanera**. RCA Victor Symphony Orchestra conducted by Jean Paul Morel. 12" record, No. V-12-0769; \$1.31.

**Strauss: Intermezzo, Op. 72**—Entr'acte in A flat & **Le Bourgeois Gentilhomme, Op. 60**—Minuet of Lully. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 12" record, No. V-12-0735; \$1.31.

**Verdi: La Traviata**—Dei miei bollenti spiriti & **Donizetti: Don Pasquale**—Com' è gentil . . . Costanzo Gero (tenor) with orchestra and harp. 10" imported record, No. CET-T17040; \$2.10.

**Wagner: Lohengrin**—Höchstes vertrau'n & **In fernem Land**. Set Svanholm (tenor) with RCA Victor Orchestra conducted by Frieder Weissmann. 12" record, No. V-12-0691; \$1.31.

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